

Rodgers reiterates that the music of Clara Schumann, which is representative of many overlooked and understudied composers of nineteenth century lied, deserves the same in-depth study that is afforded her male contemporaries. Readers interested in the songs of Clara Schumann, and in Romantic Lieder writ large, will find it invaluable. It is highly recommended.

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**Montgomery, Cheri and Allen Henderson.** *Exploring English Lyrics: Selection and Pronunciation of English Art Song Repertoire.* Lanham, MD: Rowman & Littlefield, 2024. Cloth, xvii, 288 pp., \$99.00 ISBN 978-1-5381-9268-9, \$125.00; Paper ISBN 978-1-5381-9269-6, \$49.00; eBook 978-1-5381-9270-2, \$46.50 [www.rowman.com](http://www.rowman.com)

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In 2004, Cheri Montgomery published the *Lyric Diction Workbook Series* (Nashville, TN: S.T.M. Publishers, 2004; reviewed in *Journal of Singing* 62, no. 1 (September/October 2005): 104). The set provided International Phonetic Alphabet (IPA) exercises for Italian, German, French, and English corresponding to the commonly used diction textbooks for each language. In the intervening twenty years, Montgomery has continued to make important contributions to instructional materials for lyric diction. In addition to the resources for the languages mentioned above, she has written guidebooks to singing in Russian, Spanish, Latin, and Ukrainian, as well as practice journals, textbooks for diction study, and collections of song transcriptions and translations, including *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German, and French Repertoire*

(New York: Oxford University Press, 2012; reviewed in *Journal of Singing* 69, no. 2 (November/December 2012): 235).

Montgomery's most recent publication, in collaboration with Allen Henderson, is a guide to the pronunciation of selected art songs in English. The volume begins with foundational diction material that has appeared in other books by Montgomery, including an overview of rules for transcription and a guide to English pronunciation. The bulk of the book, however, consists of phonetic transcriptions of lyrics. *Exploring English Lyrics* encompasses nearly 800 texts by 125 composers spanning five centuries. Most of the texts are settings by composers from the United States and Britain; however, there are more than a dozen from other countries, such as Canada, Australia, and South African. The authors characterize the scope of the repertoire ranging from beginning literature to that of professional singers.

The challenge in creating any anthology (unless it is comprehensive) is the selection process. In the introduction to the volume, Montgomery and Henderson explain that they chose frequently performed songs from the Royal Conservatory of Music Development Program and the First Book of Solo series edited by Joan Boytim, as well as works by new composers. The latter consideration is illustrated through the number of songs in this new volume that were written by contemporary composers, many of whom belong to groups that have been traditionally underrepresented. A cursory glance at the bibliography, which begins with African American composer Leslie Adams (1932–2024) and ends with the English woman Judith Weir (b. 1954), affirms an emphasis on inclusion and diversity.

The collection is replete with folk songs (including those arranged by Benjamin Britten) and spirituals (including those composed by H. T. Burleigh and Hall Johnson). Close readings of the entries and an overview of the catalogue, however, suggests that copyright considerations played a role in choosing songs for inclusion. There is an abundance of texts by writers whose works are in the public domain (such as William Shakespeare and Emily Dickinson). However, some of the most frequently performed art songs in English, such as "Sure on this Shining Night" by Samuel Barber (on text by James Agee) and "Early in the Morning" by Ned Rorem (on text by Robert Hillier), are noticeably absent.

The omissions, however, do not undermine the usefulness of this compendium. For singers whose native language is English, the transcriptions are a useful tool in avoiding regional dialects and mispronunciations, and for singers whose native language is not English, this collection is a valuable resource. It is a useful addition to the studio library.

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**Jones, Randye, compiler.** *Recorded Solo Concert Spirituals, 1916–1922.* Jefferson, NC: McFarland & Company, 2023. Paper, viii, 599 pp., \$75.00 ISBN 9781476684710 [www.mcfarlandpub.com](http://www.mcfarlandpub.com)

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Randye Jones has conducted extensive research into the genre of spirituals. She is the author of *So You Want to Sing Spirituals* (Lanham, MD: Rowman & Littlefield, 2019) which was reviewed in *Journal of Singing* 77, no. 2 (November/December 2020): 283–284) and the creator of